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Fritz Hart and the Honolulu Symphony

WHEN THE HONOLULU SYMPHONY SOCIETY (HSS) hired Fritz Hart as music director in 1931 it was in the middle of a crisis.¹ Attendance at concerts had dwindled; donations had been poor for several years. Symphony orchestras—even those with large endowments—depend on donations to make up the difference between income from ticket sales and the actual expense of giving concerts. They are especially vulnerable during periods of economic recession or depression, and in 1931 the Territory of Hawai'i was feeling the effects of the Great Depression.

The music director of the Honolulu Symphony Orchestra (HSO) since 1928 had been Arthur Brooke, British by birth and a former flautist with the Boston Symphony Orchestra. Conducting a symphony orchestra is a hazardous profession, although it often pays well. Conductors get blamed when audiences stay away, for whatever reason. They also have to make decisions—about personnel, repertoire, and the like—that are inevitably unpopular with someone. Precisely why the HSS Symphony Board decided not to keep Brooke on is unknown; however, the feeling at the December 24, 1930, board meeting was unanimous—a new music director was needed.²

The HSS chose Fritz Hart, director of the Australian Melbourne Symphony Orchestra, as Brooke's replacement. Instrumental in bringing Hart to Honolulu were HSS Secretary/Treasurer William Twigg-Smith, a native of New Zealand, and local singer Peggy Center Anderson, wife of R. Alex Anderson and voice student of Dame

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Nellie Melba, the great Australian *prima donna*.³ Melba had founded a School of Singing at the Melbourne Conservatory and was Hart's close friend and colleague. Fortunately, the short HSO concert season in Honolulu occurred during the Australian summer, when Hart had no duties in Melbourne, so that he could serve both in Australia and the Islands. The HSS was able to get him for a relatively small salary since he continued to work most of the year in Melbourne.

Like Brooke, Fritz Hart was an Englishman. He was born at Brockley, near London, in 1874. His father, a businessman, served as choir-master in English churches; his mother was a talented pianist. He lived near the Crystal Palace, where the famous Saturday concerts were given, and had the advantage of hearing music there in his young years. He had a beautiful voice as a child; beginning at the age of ten, he sang as a chorister for three years at Westminster Abbey. He entered the Royal College of Music (RCM), where his fellow students were Ralph Vaughan Williams and Gustav Holst, later two of the most important British composers of their generation. He remembered a student's orchestral concert there at which Vaughan Williams played the triangle, Holst the trombone, and he the cymbals. After his years at the RCM, he worked as a theater conductor in operettas, musical comedy, and opera. He conducted a Savoy company in Gilbert and Sullivan operettas, experience that lent authority to his later directorship of Gilbert and Sullivan productions in Honolulu.⁴

In 1908 Hart went to Australia for a conducting engagement and stayed on to become director of the Melbourne Conservatory in 1915. In the years following, students' voices at the Conservatory were a major inspiration in his compositions: at least twenty-two operas and operettas, many choral works, and hundreds of songs. Hart considered himself first and foremost a composer. Three times he won first prize in competitions for Australian composers arranged by the Australian Broadcasting Commission. He was capable of stringent self-criticism, and he once told a newspaper reporter about his songs, "I've burnt about 200 or 300, but there are about 300 I've decided to keep." (He kept on composing them: more than five hundred were extant at his death.) He also wrote many instrumental works.⁵ Mrs. Hart possesses a noncommercial recording made by the Adelaide Symphony Orchestra of his *Rhapsody for Violin and Orchestra* conducted by Richard Divall with Robert Cooper as soloist. Well-

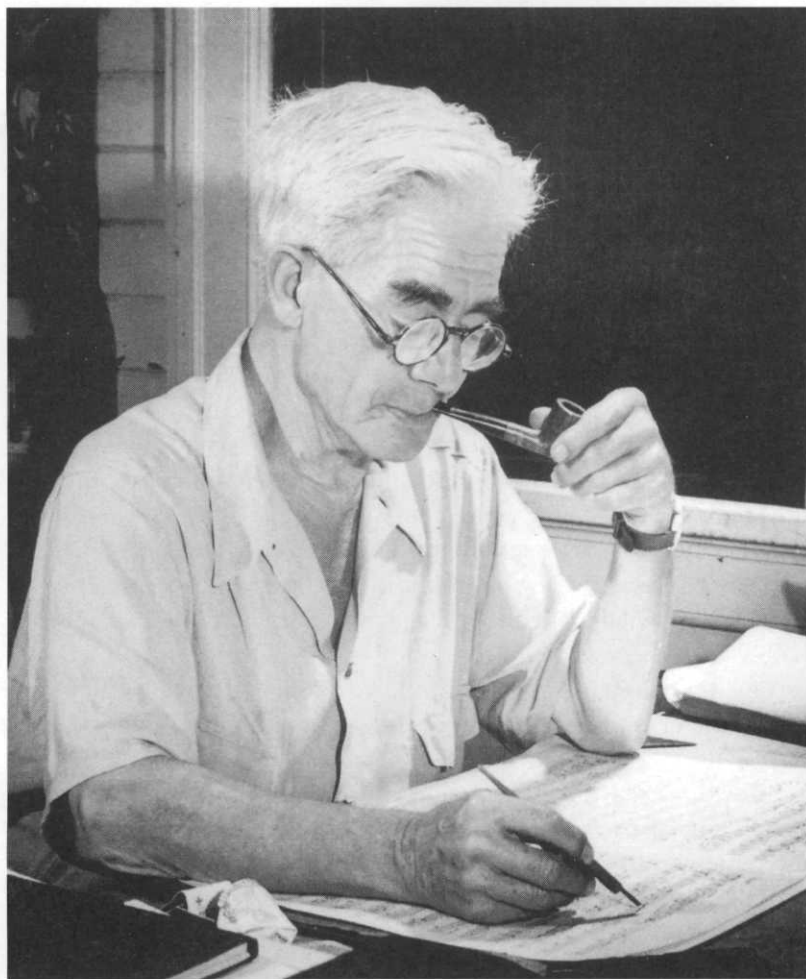


Fig. 1. Fritz Hart at work. (Photograph courtesy of the University of Hawai'i at Mānoa Archives, photographs file, Fritz Hart Collection, A1979: 040.)

orchestrated and melodious, it is in a modally inflected style similar to that of conservative twentieth-century British composers such as Vaughan Williams and Holst.

In addition to his musical gifts, Hart had considerable talent as a writer and painter. He published a volume of poetry in 1913. He wrote the librettos for many of his own operas, including *Even Unto Bethlehem*, premiered at the Honolulu Academy of Arts in 1943; and

between 1939 and 1946 he wrote twenty-four novels, all unpublished. His wife, Marvell Allison Hart, remembers that one concerned a murder committed during a performance of British composer Edward Elgar's *Enigma Variations*. During the World War II years he turned out dozens of sketches in watercolor and oil and many pen-and-ink drawings. He never gave up his British citizenship, and according to his wife, his "love for England was a constant one all of his life."⁶

Hart was a short man of slight build; his waist was so narrow that one old-time symphony-goer remembers that when he came to Honolulu he would hold up his trousers with one hand while he conducted with the other. Someone suggested a remedy for this sartorial exigency—suspenders. A Madge Tennent drawing shows him wearing a pair, both hands free to conduct the orchestra. Apparently, though, the pants problem befell anew from time to time. One early orchestra player remembers Hart suddenly grabbing his side during a rehearsal while conducting a Haydn symphony; no, not appendicitis—one of the suspenders had failed. The stage manager had to find a safety pin before the rehearsal could continue.⁷

The HSS was encouraged by the excellent attendance at Hart's 1932 concerts. ANOTHER PACKED HOUSE GREETES THE SECOND SYMPHONY declared the headline for the *Advertiser* review of the second 1932 concert. "Even the bugaboo of depression cannot keep the people away from such music as the present organization is giving," the critic declared.⁸

It became apparent that Hart had good rapport with the musicians and was often able to elicit fine performances from them. His wife Marvell remembered his rehearsals:

I never saw him violently angry. On occasions he would shout at members of the orchestra, tearing his hair in mock despair, when they played less well. On one occasion he shouted, "You are playing like a gaggle of middle-aged virgins." On another, "You haven't enough blood in your liver to clog the legs of a flea," adding, "Not original—Shakespeare."⁹

With Hart's engagement and subsequent success the HSS had navigated yet another of the many crises in its history. From 1932 through

1941 the HSO season consisted of four concerts, one in each of the months of January, February, March, and April. These were the so-called twilight concerts, given at 5 P.M. on a weekday at the Princess Theater. In 1942 the HSS moved the concerts from the Princess Theater to McKinley High School's Scott Auditorium, and finally in 1964, long after Hart's time, to the newly finished Blaisdell Concert Hall.

The HSO was a community orchestra in the 1930s, an exceedingly diverse group with inexperienced high school students (especially in the strings) seated next to seasoned professionals. Its playing level was undoubtedly lower than it had been under Brooke, when it was able to draw on professional musicians who played in orchestras in Honolulu theaters before the advent of "talkies." Many of these professionals left the Islands when the silent movie era came to an end in the late 1920s.

The HSO amateur players of the 1930s followed in their everyday lives vocations as diverse as physician, dentist, attorney, teacher, numismatist, and painter. Among them was violinist Charles F. Weeber, Honolulu's first chief of police. He also served as president of the HSS from 1936 to 1940.

Fritz Hart worked well with musical amateurs. He was also unprejudiced and found the experience of working with persons of different ethnicity stimulating, as he wrote at the end of his first season:

The task of drilling and working with Honolulu's polyglot orchestra has been one of the most unique experiences in my musical career, in fact of my whole life, and despite its heterogeneity, no band of workers could possibly have shown greater willingness to strive, to understand and to live the great music we play.¹⁰

The local papers liked to stress the racial diversity of the HSO and the cooperation necessary between persons of such different backgrounds in making music. In a letter to the March 14, 1932, *Star-Bulletin*, a reader, Ted Trent, declared himself surprised to learn from the national news magazine *Time* that Hawai'i was a "restless purgatory of murder and racial hatred. . . ." (The *Time* reference was undoubtedly to the Massie case, a notorious Hawai'i trial involving the murder of a local nonwhite accused of raping a white military wife.)

Trent noted that Hawai'i "supports a symphony orchestra of 62 pieces . . . made up of seven Filipinos, two Japanese, one Hawaiian, two Chinese, two Portuguese, one Porto Rican, two Italians, and 45 Anglo-Saxons." This was the ethnic makeup of the orchestra personnel at the first concert of the season, according to Trent, given to a capacity audience of 1,554 at the Princess Theater.

Symphony financial support was still largely limited to whites; a list of donors in 1935 contains only five recognizably nonwhite names, and a similar list made ten years later contains only three. The audience, as noted by an *Advertiser* reviewer in 1935, "society, debutantes, professional men and women, lovers of music and students," was probably also mainly whites.¹¹ The ethnic makeup of the HSO audience changed only after World War II.

In public, local whites might make much of the racial diversity and harmony of the HSO, but in private, their pronouncements could be quite different. This is shown by a letter written by HSS President Charles F. Weeber during a crisis involving military musicians in the orchestra. The HSO had used military musicians to give concerts since the early 1920s because professional players of some instruments were not common in the Islands.

In December 1937, the national leader of the American Federation of Musicians (AFM), Joseph N. Weber, decided to withhold consent for the use of military players in the HSO and precipitated a crisis that was resolved only with difficulty. It looked very much as though the HSO would not be able to have its 1938 concert season. HSS President Weeber wrote to Milton D. Beamer, secretary of the Hawai'i chapter of the AFM, advancing arguments in favor of the use of servicemen in the HSO and encouraged him to forward copies to AFM headquarters in New York:

As far as we know [the HSO] includes every civilian musician in Honolulu who is qualified to play in a symphony orchestra. Certainly it has included, as your records indicate, every member of your organization who is a performer on any instrument used in a symphony orchestra. As you also know, however, there are no local civilian performers, good, bad or indifferent, on certain instruments without which we cannot have a symphony orchestra. . . . For example, there are no oboe players in Honolulu. . . .

As you know, Honolulu is a small city musically. While it has a population of approximately 200,000, all but about 25,000 of these are Orientals with no musical background and very *little musical ability, if any* [emphasis added]. . . . Honolulu is isolated, 2,100 miles from the nearest mainland port of the United States. There is no large floating supply of professional or other civilian musicians available here. . . . If, however . . . permission [to use military musicians] is denied . . . [the HSO] will be for that reason unable to offer employment to those members of your organization who have in the past played with the orchestra and benefitted from the employment it can offer under these circumstances. . . .¹²

Weeber, a former HSO player and Honolulu police chief, had sat side by side with persons of Japanese, Chinese, and Filipino descent in the orchestra, musicians whose expertise must have been at least minimally acceptable to music director Fritz Hart. It is difficult to interpret his remark about Orientals as anything but racism.

The situation was resolved in late December 1937 in favor of the HSO, but it was probably influence rather than argumentation that brought about the result. Local businessman Walter F. Dillingham called upon Joseph Weber in New York and persuaded him to permit the HSS to use military musicians. Thus did wealth and position smooth the way for symphony concerts in Honolulu. The orchestra would continue to draw on the military for musicians for another twenty-five years.¹³

When Hart came, much of the orchestral repertoire had not been heard live in Honolulu, especially twentieth-century works, but even great nineteenth-century symphonies like those of Johannes Brahms, which Hart introduced, were new to Honolulu audiences. On the opening concerts of a season, Hart frequently programmed Haydn and Mozart symphonies because, as he said, the fingering did not tax the orchestra's amateur string players, who had done little practicing since the end of the last season.¹⁴ During the 1930s and 1940s, Hart also programmed many compositions (too many, according to some symphony patrons) by British composers such as Arthur Sullivan, Edward Elgar, Frederick Delius, and his friend, the black British composer Samuel Coleridge-Taylor. He also programmed a *Fantasy for Orchestra* by one of his Australian composition students, Dora Sutherland, the first orchestral work by a woman on HSO concerts.¹⁵

Hart also frequently programmed his own orchestral works, which were well-crafted but conservative in style for twentieth-century compositions. The newspaper critics were obliquely critical of Hart's pieces. The *Star-Bulletin* reviewer damned his *Fantasy "Seeds of Love"* with faint praise in her review of the February 24, 1932, concert, calling it "interesting without being dull."¹⁶ On the April 25, 1935, concert Hart even presented his *Fantasy "Cold Blows the Wind"* as the work of "Bennicke," his own middle name (his mother's maiden name), probably to avoid the criticism that he was programming his own compositions too often.

Hart left Australia to settle permanently in Honolulu in 1937; he had been invited to teach at the University of Hawai'i by UH President David Crawford. He became the first professor of music at the university in the fall of that year, a position he held until 1942. He organized the Bach Choir, a mixed choir of about fifty voices drawn from both students and community persons; taught a variety of music courses; and conducted a student symphony orchestra.

During 1938–40, the HSO began to attempt to broaden its audience base by giving yearly "preseason" concerts for students and faculty at the university. The concert planned for December 18, 1941, however, did not occur—the Japanese bombing of Pearl Harbor intervened. The Japanese attack ultimately affected all phases of life in the Territory, including its cultural activities. A curfew of 4:30 P.M. was imposed on businesses. HSO evening concerts were impossible; military musicians had to be back at their bases at an early hour. The German-speaking concertmaster of the HSO, Konrad Liebrecht, was interned for six months—without his violin—first at the U.S. Immigration Station, then at Sand Island. A colony of cultured Germans and Austrians was prominent in Honolulu in the late 1930s.¹⁷ A former music director of the HSO, Norwegian Alf Hurum, was also interned during the war.

The HSO gave its first post-Pearl Harbor concert on April 26, 1942. Attendance had increased by more than 50 percent in spite of gasoline rationing.¹⁸ Concerts were frequently sold out long before the hour of performance. Military uniforms were noticeable both in the audience and among the orchestra personnel. Hart gave these war-time concerts with only four rehearsals each. Because of blackout restrictions, the HSO could rehearse only on Sunday mornings, the

last rehearsal held on the morning of the performance. The HSO had a new abundance of musicians of string instruments; many players had arrived in the Islands to work in defense projects in the past few months, and about a quarter of the players at the April 26 concert were servicemen; the number would rise even higher.¹⁹

Mrs. Hart remembered that her husband was asked to conduct classes in music appreciation during the war at Fort Shafter for a group of young Junior League members who had volunteered as "plotters" for the positions of combat planes in the Pacific area:

It was a very hush-hush affair and Fritz, once each week, was called for in an army vehicle and driven through the blackest of blackouts to the post to conduct these classes, which he thoroughly enjoyed. . . .²⁰

By the end of 1943, the HSS was in such sound financial condition that the directors decided to take the unprecedented step of increasing the payment to all "salaried persons" (probably at that time Hart and Treasurer William Twigg-Smith) by 10 percent, retroactive to the beginning of the season.²¹ The orchestra probably sounded better than it ever had, even though rehearsals were few and uncertain. Mrs. Hart remembered that during the war years

Fritz had the finest orchestra ever assembled here during all his years as conductor. A lasting memory is the evening six 'cellists turned up, all eager to join the orchestra. All sections of the orchestra were augmented by these fine service musicians, all keen to play.²²

Since the symphony's rehearsals were few and uncertain and its many new players unaccustomed to the conductor, Hart's programming cleaved to the tried and true—much main-line German repertoire and little that had not been played by the orchestra before. Many American orchestras neglected works by German-speaking composers during World War II because of anti-German sentiment, but Hart was free of this kind of prejudice, and compositions by Bach, Beethoven, Brahms, and Wagner continued to appear on his concerts.²³

He also continued to program British composers, but few Americans. Dissatisfaction with this state of affairs had been expressed

openly before the war. In 1940, the board asked him to furnish a list of proposed programs for its approval and to include if possible one modern American work on each program.²⁴ Hart probably had little knowledge of twentieth-century American music. Important American composers such as Aaron Copland, Walter Piston, and Roger Sessions were only beginning to make names for themselves in the 1930s. During the 1941 season he programmed Samuel Barber's *Adagio for Strings*. A movement taken from Barber's String Quartet (1936) and popularized by Arturo Toscanini in a version for string orchestra, it is a lush, romantic piece and was bound to have a broad appeal, even for conservative audiences.

The symphony board, probably reflecting the wishes of orchestra patrons, continued to ask for more American music. A 1943 *Star-Bulletin* commentary, probably inspired by Hart, noted that it was difficult for an orchestra with changing personnel to learn new repertoire under war conditions. It was also concerned about expense:

Let someone step forward and present several thousand dollars for the purchase of a dozen . . . American scores. Also let an additional thousand or two be presented for the engagement of additional instruments necessary and for the payment of players.²⁵

Hart found a way out of this difficulty. On the April 30, 1944, concert, the HSO played Symphony No. 1 by Robert Ward, a composer stationed in the military in Hawai'i, and *Introduction and Allegro for Strings* by Dai-Keong Lee. Those who wanted to hear more music by American composers were at last getting their wish.

Dai-Keong Lee is a composer of Chinese descent born in Hawai'i in 1915. With the performance of his piece, musicians and composers of Asian descent began to play a more important role in concert music in Honolulu. Although his name is not widely known today, he is undoubtedly the most illustrious composer of Western classical music ever born in the Islands. As a youngster in Honolulu, he learned the piano, trumpet, and French horn; in 1933 he wrote McKinley High School's "Tiger Song." Fritz Hart conducted a student work by Lee in 1936, a *Valse pensiero* played by the HSO at a special concert at the Honolulu Academy of Arts. Lee attended the University of Hawai'i, then received fellowships for study on the East Coast



FIG. 2. Dai-Keong Lee, widely regarded as the most illustrious composer of Western classical music ever born in Hawai'i.

with some of the best composition teachers available: Roger Sessions during 1937 and 1938 and Aaron Copland during 1941. He also studied at Juilliard Graduate School. The CBS Symphony premiered his *Introduction and Allegro for Strings* in 1941, and by the age of twenty-five his first opera, *The Poet's Dilemma*, had been produced in New

York and RCA Victor had recorded his Hawai'i-inspired *Prelude and Hula*, in which he used the Polynesian tetratonic scale. In this and other works Lee succeeded in synthesizing Hawaiian/Polynesian and Western musical characteristics in a style that expressed a unique kind of "Pan-American Americanism," as David Ewen has called it. In the 1950s his score for the Broadway success *Teahouse of the August Moon* made him even better known.²⁶



FIG. 3. Florence Ahn appears in the title role of Gilbert and Sullivan's *Patience* with Philip Cartwright as Archibald Grosvenor.

The first soloist of Asian descent to perform with the HSO was soprano Florence Ahn, who sang an aria from Mozart's opera *Il rè pastore* on a December 1947 concert pair. Miss Ahn was a Honolulu-born Korean American. In 1946 she had sung the title role in the local production of Gilbert and Sullivan's *Patience*, one of several such productions Hart produced with amateurs during the 1930s and 1940s. Miss Ahn had a considerable career in the United States and Cuba in the 1950s and sang the roles of Madame Fong and Madame Liang in the touring production of *Flower Drum Song* during 1960–62.²⁷

After the war ended in 1945, the departure of the military left glaring deficiencies among HSO personnel. Relying more on amateur players again, the orchestra suffered a slump in performance quality, and the audience fell away. The HSS met the challenge by soliciting season ticket subscriptions by direct-mail campaign, and the mail list expanded from 250 to 3,000 names.²⁸ The result was a substantial increase in sales; attendance by many nonwhites undoubtedly dates from this time. Persons of Asian descent began to be asked to serve on the symphony board, and an attempt made to make HSO concerts and activities more attractive to Honolulu's multi-ethnic population.

By the late 1940s Hart was in his seventies, still greatly admired as a musician and conductor; under his directorship, the HSO had advanced steadily. A number of orchestra patrons, however, thought it time for him to make way for a younger, more vigorous music director; there was also opposition to his directorship among some HSO players. The symphony board authorized President Gerald Corbett to ask him to retire in March 1949. The newspapers announced his retirement sooner than Hart wished, and he was deeply hurt. His friends and supporters declared that he was being forced out. Hart conducted his last pair of concerts on April 17 and 19, 1949. Three months later, he died at the age of seventy-five after being hospitalized less than a month; the immediate cause of death was a massive embolism.²⁹

Fritz Hart was a multifaceted man, poet, novelist, and painter as well as musician. Within the field of music, he wore many hats—composer, performer, conductor, scholar, teacher—but he considered himself first and foremost a composer. His choral pieces and songs show the hand of a master craftsman. He could wring a fine performance of a Brahms symphony or Mozart overture, seemingly by sheer

force of will, from the motley collection of professionals and amateurs that was the HSO during his tenure. As Ben Hyams wrote in 1974:

He guided the [HSO] through one of its longest and most sustained periods of growth. He enjoyed respect and affection. Without exception, everyone I asked for comment on him used the phrase "a kind man." . . . J. Russell Cades, the attorney-violinist, recently returned from a visit to Australia. "I found that Fritz Hart's name is associated with the beginning of great music in Melbourne. He is part of a tradition [he said]."³⁰

In his encouragement of female and nonwhite composers and performers such as Florence Ahn, Dai-Keong Lee, and Dora Sutherland, Hart was a man ahead of his time. Unfortunately, his inherent modesty has meant that his own name is little known in the musical world today. In 1956, some of his admirers in Honolulu formed The Fritz Hart Society to perpetuate his name, memory, and works. It later established a scholarship fund for music students at the University of Hawai'i. In 1974, the centennial of Hart's birth, the HSO performed his *Dedication, Symphonic Essay for Orchestra*, a work written in anticipation of Hawai'i's future statehood, under the direction of the then music director, Robert LaMarchina.³¹

Mrs. Marvell Hart has remembered her husband's disinclination to self-aggrandizement when she recalled, "He once said to me, 'I could never peddle my own music.'" A few of his works were published during his lifetime,³² but none was ever commercially recorded, an unfortunate circumstance in view of the importance that sound recordings have assumed in keeping composers' names and artistic creations before the public. Recently his songs and certain of his operas have received attention in the scholarly literature, perhaps a sign that the tide of attention is turning in his favor. Honolulu is greatly indebted to him for his outstanding contributions to the city's musical life.

NOTES

¹ In this article, Honolulu Symphony Society (HSS) means the administrative arm of the Honolulu Symphony Orchestra (HSO).

- ² HSS records for the Hart period are uncataloged in the State Archives of Hawai'i (AH). The minutes of the meetings are in a file marked 1930-1931.
- ³ Interview with R. Alex Anderson, 19 May 1988; William Twigg-Smith obituary: *HA* 22 Apr. 1950: 1, 2.
- ⁴ Hart biography: photocopy of a typescript in the University of Hawai'i at Mānoa archives, "Interview with Mrs. Fritz Hart About Her Husband, Fritz Bennicke Hart, For the Music and Sound Recording Section, National Library of Australia" and Hubert Clifford, "Fritz Hart," in *New Grove Dictionary of Music and Musicians*, vol. 8 (London: Macmillan, 1980) 260.
- ⁵ Hart's published compositions: photocopy of a typescript in the UHM archives; Hart burned songs: *Wireless Weekly* (Sydney, Australia) 25 Aug. 1933: 12.
- ⁶ *Even Unto Bethlehem*: George D. Oakley, "Christmas Opera By Fritz Hart Is Well Received," *HSB* 17 Dec. 1943: 7. Hart's novels: photocopy of "List of Novels Written by Fritz Hart Between 1939-46" with dates, University of Hawai'i at Mānoa Archives; the novels are at the National Library of Australia. Murder during *Enigma Variations*: interview with Marvell Hart, 29 Mar. 1984; Hart's love for England: "Interview with Mrs. Fritz Hart" 27.
- ⁷ Interview with former symphony player, 13 May 1988.
- ⁸ Charles E. Banks, "Another Packed House . . ." *HA* 25 Feb. 1932: 3.
- ⁹ "Interview with Mrs. Fritz Hart" 13.
- ¹⁰ Gwenfred Allen, "Musicians of Symphony Are Varied Crowd," *HSB* 23 Apr. 1932, sec. 3: 1; Hart on uniqueness of polyglot orchestra: "Interview With Mrs. Fritz Hart" 23.
- ¹¹ Trent letter: *HSB* 14 Mar. 1932: 6. Hawai'i a purgatory: *Time* 18 Jan. 1932: 12; 1,554 seats: 6 May 1927 statement of ticket calculations, HSS Journal 2, 113, AH; list of contributors for 1935: Minutes 1932-1936, AH; for 1945: program of 25 Mar. 1945 concert.
- ¹² Charles F. Weeber, letter to Milton D. Beamer, 27 Nov. 1937, General File 1935-38, AH.
- ¹³ Dillingham call on Weber: "Symphony Orchestra Is Faced With Labor Issue," *HSB* 21 Dec. 1937: 12; Walter F. Dillingham, cable to Charles F. Weeber, 21 Dec. 1937, General File 1935-38, AH.
- ¹⁴ "Plans Concerts," *HA* 5 Jan. 1936, society sec.: 10.
- ¹⁵ Program of 27 Apr. 1932 concert.
- ¹⁶ Louise Johansen, "Symphony Sets New High Mark," *HSB* 25 Feb. 1932: 12.
- ¹⁷ Interview with Mrs. Charlotte Liebrecht, 26 Dec. 1988.
- ¹⁸ Robert Vetlesen, "War Enhances Honolulu's Musical Life," *Musical America* 64.6 (1944): 34.
- ¹⁹ Hart felt concerts could be given with fewer (four each concert) rehearsals: Directors' meeting, 31 Mar. 1942, Minutes 1937-1946, AH; four rehearsals per concert: "Symphony Now In Full Stride For Concert Jan. 31," *HSB* 23 Jan. 1943: 13; defense workers in HSO: "1st Symphony Concert April 26," *HSB* 11 Apr. 1942, sec. 2: 18; review of first post-blitz concert; one-fourth of players servicemen: George D. Oakley, "Large Audience Hears Symphony In War Con-

- cert," *HSB* 27 Apr. 1942: 12; number of servicemen rose to one-third: Vetlesen, "War Enhances Honolulu's Musical Life" 34.
- ²⁰ "Interview with Mrs. Fritz Hart" 26.
- ²¹ Directors' meeting, 30 Dec. 1943, Minutes 1937-1946, AH.
- ²² "Interview With Mrs. Fritz Hart" 24.
- ²³ Philip Hart, *Orpheus in the New World; The Symphony Orchestra as an American Cultural Institution* (New York: W. W. Norton, 1973) 407.
- ²⁴ Minutes 1937-1946, 2 July 1940, AH.
- ²⁵ "Symphony Sunday at 3:30," *HSB* 27 Mar. 1943: 13.
- ²⁶ *Valse pensieroso*: "To Study Music," *HSB* 14 Sept. 1937: 3; Lee biography: David Ewen, *American Composers: A Biographical Dictionary* (New York: Putnam, 1982) 408 and *Who's Who in America*, 40th ed., 1978-79 (Chicago: Marquis Who's Who, 1978) 1915; "Pan-American Americanism": Ewen, *American Composers* 408. *Teahouse of the August Moon*: "Brilliant Pianist Symphony Soloist," *HA* 21 Feb. 1954: E7.
- ²⁷ Florence Ahn concert: Edna B. Lawson, "Symphony Concert Given Enthusiastic Reception," *HA* 16 Dec. 1947: 6. Ahn biography: interview with Florence Ahn, 3 Aug. 1988. Review of *Patience*: Clarice B. Taylor, "Miss Ahn Triumphs in Pleasing Presentation of Satiric Opera," *HSB* 23 Oct. 1946: 4.
- ²⁸ President's Annual Report, 1947-48: 2, Minutes, July 19, 1947 through April 27, 1951, AH.
- ²⁹ "Fritz Hart to Retire As Symphony Leader," *HA* 3 Mar. 1949: 1; "Fritz Hart Will Yield Honolulu Symphony Baton," *HSB* 3 Mar. 1949: 1; "Fritz Hart Dies at 75 After Three Weeks in the Hospital," *HSB* 9 July 1949: 1.
- ³⁰ Ben Hyams, "Fritz Hart's *Dedication* at Long Last Scheduled," *Honolulu* 8.8 (1974): 10, 12.
- ³¹ Fritz Hart Society: Hyams, "Fritz Hart's *Dedication*" 12; review of *Dedication* performance: Howard Driver, "Fritz Hart 'Essay' Lauded," *HA* 4 Mar. 1974: B6.
- ³² "Interview With Mrs. Fritz Hart" 8a; Hart's published compositions: photocopy of a typescript in the UHM archives.